THE
FRENCH
PORCELAIN
SOCIETY

–NEWSLETTER–

SEPTEMBER 2023

Dear Members,

Spring and summer offered numerous and rich opportunities to meet fellow members. The joint symposium celebrated in March at the V&A in tandem with the Furniture History Society around the theme ‘Rococo across borders’ was proof of the benefits of partnering with like-minded societies. It enabled us to present a wide perspective brought by a multidisciplinary selection of international papers. The event was also a great opportunity to listen to new research presented by some of our members. A fantastic achievement possible thanks to the effort of the organisers, with Dr Diana Davis, Patricia Ferguson and Dr Caroline McCaffrey-Howarth at the helm for the FPS, and Dr Simon Spier as our Ceramics host at the V&A. A more detailed report is provided below.

Around the June art fair week — this year masterfully rescued, among others, by some of our long-standing members Michele Beiny, Errol Manners, Adrian Sassoon and John Whitehead, in the from of The Treasure House Fair — we celebrated our AGM, Sir Geoffrey de Bellaigue Annual Lecture and Dinner; it was followed by a summer outing to Drayton House and Burghley organised by Patricia Ferguson. At the Annual Lecture Sarah-Katharina Andres-Acevedo enlightened us with her research about autonomous sculptural groups produced during the early year of Meissen, a link to the recording is below.

The AGM was the opportunity to welcome our new President Tamara Préaud. For a more detailed and evocative portrait of our new President I invite you to read (or in most cases re-read) Sir Geoffrey de Bellaigue’s wonderful introduction to the volume IV of the *Journal* (2011, pp. 1–6), dedicated to her. Borrowing Geoffrey's words, Tamara Préaud 'is recognised throughout the ceramic world as an outstanding scholar whose knowledge of the history of the manufactory is unrivalled.’ Tamara took over Marcelle Brunet as responsible for the archives at the Manufacture national de Sèvres in 1969. She was instrumental in making the archives accessible to everyone, not just to curators and scholars, and was appointed *chef du service des*

collections and, eventually, *conservateur en chef du patrimoine*. Early in her career and in collaboration with with Brunet, Tamara published one of the reference books essential to anyone interested in learning about the history of Vincennes/Sèvres: *Sèvres, des origines à nos jours*, 1978. The breadth of Tamara's interest in the history of the manufactory, from early Vincennes to modern production, passing through the Brongniart era, is reflected in her numerous publications. She succeeds Dame Rosalind Savill as our President, another towering figure in Sèvres scholarship, to whom the Society is greatly indebted for her stewardship and clear vision for almost fifteen years. During her tenure, we have successfully enlarged the interests of the society beyond French porcelain without losing sight of our founding principles, opening the Society to the study and promotion of European ceramics from the Middle Ages. We are immensely grateful to Rosalind Savill for her efforts in keeping the Society at the forefront of academic research and for providing us with a vital link to museums, art fairs and private collections alike. Dear Ros, THANK YOU!

The transition of presidentship hasn't affected the the flurry of activity within the Committee. As presented during the AGM, an editorial board has selected the articles for the next volume of the *Journal*, due next year and intended to mark the fortieth anniversary of the Society. A programme of activities including online lectures and book presentations is being organised as I write these lines, details to be shared soon. They should be added to two seasonal pre-auction visits taking place in New York announced below.

Félix Zorzo
Newsletter Editor

A Message of Thanks from Dame Rosalind Savill,

President of the FPS, 1999-2023

Dear Cherished Members of the French Porcelain Society,

You cannot imagine my delight when I was presented with the beautiful, touching and exquisite book Liber Amicorum at the Society's AGM on 23 June 2023. Those of you who so kindly contributed to it made me glow with happiness at your generous words. I love the compilation, and its clever design, and will treasure it forever. What special memories I will have of you all whenever I turn its pages. For this I also owe very special thanks to Nette Megens for her lovely introduction, to Mia Jackson for assembling and creating such a blissful book, and to all the committee for making it possible.

Liber Amicorum reminds me of what fun Sèvres porcelain and its enthusiasts have given me over the last fifty years. It has been such a privilege to have spent twenty-four of those years as

the President of the FPS. Following on from the brilliant Sir Geoffrey de Bellaigue, the greatest hero of our Society, was such a tall order but, thanks to the remarkable officers and committee of the Society over the years, the FPS has continued to go from strength to strength. Now it is wonderful to know that the fortieth anniversary will be celebrated next year with the truly remarkable Tamara Préaud as the new President. I wish her and all of you devoted, expert and valued members of the Society more thrilling years ahead.

This comes to you all with heartfelt thanks and love,

Ros
Dame Rosalind Savill

The FPS is looking for a new Treasurer!

In a buoyant society like the FPS the Treasurer holds an important role working closely with the Chairman and Committee on all cost-related issues and general running of the society.

After 8 years in the role Sophie von der Goltz is stepping down from her role having left the society in better health than ever before. She is now concentrating on her family and is expecting her first child in February! She will stay on as a committee member.

Do you feel like you can spend some time with us looking after our accounts and finances? Please feel free to drop Sophie a line: theFPStreasurer@gmail.com.

We are ideally looking for a UK – based treasurer, and we are working together with a bookkeeper and accountant to support this role.

Brief role description:

- Be in charge of UK bank accounts and society debit card, monitor bank accounts and Worldpay
- Sort payments and refunds for the society and membership
- Calculate budgets together with the organisers for society events
- Regularly liaise with book-keeper
- Prepare the annual accounts pack for the accountant including all bank statements, invoices and receipts, and answer accountant queries when annual return is being prepared
- Give brief treasurer's report at committee meetings and more in-depth report at AGM

Upcoming Events

Cornelis Paulus van Pauwvliet's Collection

Thursday, 28th September 2023

Bonhams New York



Bonhams New York is delighted to invite FPS members to a tour of highlights from their forthcoming sale: *Cornelis Paulus van Pauwvliet. An Important Dutch Collection*. Please join Charlie Thomas, Director for House Sales and Private & Iconic Collections on Thursday, 28th September at 4pm.

Please RSVP to charlie.thomas@bonhams.com.

More information here.

Rothschild Masterpieces

Saturday, 7th October 2023

Christie's New York



Please join Head of Ceramics, Carleigh Queenth, on a walkthrough of Christie's upcoming auctions, *Rothschild Masterpieces*. Included are incredible Hispano Moresque and Italian maiolica works, as well as Vincennes and Sèvres porcelain.

Please RSVP to cqueenth@christies.com by October 1st, space is limited to 20 people.

More information here.

Exhibitions

Recasting Colonialism: Michelle Erickson Ceramics

May 7, 2023 — October 1, 2023

Baltimore Museum of Art

Curated by Brittany Luberda, Anne Stone Associate Curator of Decorative Arts



Installation view, Recasting Colonialism: Michelle Erickson Ceramics, Baltimore Museum of Art, May 7–October 1, 2023. Photography by Mitro Hood

Contemporary ceramicist Michelle Erickson draws from historic ceramic techniques to create works that expose the persistence of racism and exploitation in post-colonial countries. In an exhibition on view at the Baltimore Museum of Art in Maryland until October 1, 2023, sixteen of the artist's works are contextualized with highlights of the 17th- and 18th-century porcelain collection from the Baltimore Museum of Art. The historic pieces include rarely on view works by Du Paquier, Meissen, Chamberlain's Worcester, Wedgwood, and gilt-bronze mounted Ming and Qing dynasty ceramics.



Claudius Innocentius Du Paquier, Ewer. *c.* 1725. The Baltimore Museum of Art: Gift of Camilla Boone Gellert in Memory of her Husband, Leopold Gellert BMA (1974.32).

Erickson is a second-generation American and grew up near Colonial Williamsburg, where she studied the clay bodies and glaze formulas of ceramics imported to the American colonies. These works were integral to a vast network of investment, mercantile exchange, and material movement under English Colonial oppression. As a process, the artist recreates historic forms and palettes but alters the shape and decoration to present her viewpoints in ways that are both witty and jarring. Subjects addressed include the importation of Chinese goods, child soldiers, former U.S. President Donald Trump, police brutality, and the Second Amendment. These works are paired with 17th- through 19th-century Asian and European ceramics from the Baltimore Museum of Art's collection that invite viewers to consider the continuation of colonialism in the present.

This is the first exhibition combining contemporary and historic ceramics at the Baltimore Museum of Art and the first exhibition of European ceramics since 1973. The Museum is actively expanding its ceramic collection through acquisitions and new displays across all geographies and time periods. The exhibition is organized by French Porcelain Society member Brittany Luberda, Anne Stone Associate Curator of Decorative Arts. Please reach out to Brittany Luberda at bluberda@artbma.org if you are visiting the Museum for this exhibition or in the future.

More information here.

Acquisitions

Three new acquisitions at the Art Institute of Chicago

By Christopher Maxwell, Phd

Samuel and M. Patricia Grober Curator, Department of Applied Arts of Europe

The Art Institute of Chicago

The Art Institute of Chicago has recently made three notable additions to its collection of French ceramics.



Garden Urn, tin-glazed earthenware, Nevers, *c.*1665-85. Purchased with funds provided by Mary Kathryn Hartigan and the Thomas W. Dower Foundation (2022.477a-b).

The earliest is a large covered urn of tin-glazed earthenware, made around 1665-1685 in Nevers. Decorated *'à la Bougie'* with distinctive abstract white flecks against a deep blue ground, its sophisticated modelling, including handles formed as entwined serpents, distinguish the urn as an especially fine example of Nevers manufacture. Its impressive scale suggests it was designed to ornament an aristocratic garden. The practice of deploying tin-glazed earthenware pots, vases, and urns in formal outdoor arrangements was made fashionable by the landscape architect André Le Nôtre (1613-1700), who introduced such a scheme to the gardens at Versailles.



Vase, soft-paste porcelain, Saint-Cloud, 1695-1700. Purchased with funds provided by the Loseff Family in memory of their mother, Elaine Gray Loseff (2023.1325).

By contrast, a vase of soft-paste porcelain, made at the Saint-Cloud factory during the first years of its production, before 1700, and decorated with delicate grotesques drawn from the ornamental designs of Jacques Androuet du Cerceau (1510-1585), invites a more intimate encounter. As the earliest example of European porcelain in the museum's collection, it represents a transformative moment in the continent's production of ceramics. As an especially early, large, and refined representation of the factory's distinctive blue and white decoration, the vase complements important examples of Saint-Cloud's white glazed wares already in the collection.



Ewer and Basin, hard-paste porcelain, Dagoty factory, Paris, 1810-1815. Purchased with funds provided by an anonymous donor (2023.1328a-b).

Made over a century later, at the Dagoty factory in Paris, are a confidently modelled and profusely gilded hard-paste ewer and basin. Exotically shell-like in form, with applications of red coral, the ewer and basin embody the sculptural ambition of the factory, and its responsiveness to contemporaneous design trends, under the patronage of the creole empress, Joséphine Bonaparte (1763-1814). Dagoty used a similar design for a model of cup and saucer, an example of which can also be found in The Art Institute's collection.

All three acquisitions will be displayed in the reinstalled European Applied Arts galleries (the Eloise W. Martin Galleries) scheduled to open in Spring 2025, which will feature a cabinet gallery dedicated to English and European porcelain.

Two new acquisitions at the Wadsworth Atheneum

By Vanessa Sigalas

David W. Dangremond Associate Curator for Collections Research

Wadsworth Atheneum Museum of Art



Snuffbox, Vienna Imperial Porcelain Manufactory, modelled by Johann Christoph Ludwig Lücke (1703–1780), c, 1750-51. Hard-paste porcelain, gold, enamel. Signed ‘L.V.LVCKe’ on interior. 7.6 cm. Elijah K. and Barbara A. Hubbard Decorative Arts Fund, (2023.11.1).

The Wadsworth Atheneum Museum of Art has recently acquired a rare snuffbox from the Vienna Imperial Porcelain Manufactory, crafted by the skilled hands of Johann Christoph Ludwig Lücke (1703–1780). Lücke is renowned primarily for his craftsmanship in ivory, demonstrating a remarkably versatile range of themes spanning classical antiquity, folk and genre scenes, traditional portraits, and even medical curiosities.





While serving as an itinerant artist for various aristocratic and bourgeois patrons, Lücke's artistic endeavors extended to multiple ceramics workshops, including those of Meissen and Höchst. It was during his time at the Vienna Imperial Porcelain Manufactory that Lücke's proficiency in porcelain modeling blossomed into a broader spectrum of techniques. Notably, the charming

snuffbox, whimsically shaped like a dog's head, bears the painted inscription "L.V.LVCKe" in puce on the interior, attributing the invention of this model to Lücke himself.

Although the Wadsworth boasts an impressive collection of Meissen and Sèvres porcelain, an exceptional representation from the Vienna Imperial Porcelain Manufactory had, until now, been absent from its holdings.



Boar’s Head Tureen and Stand, Dutch, Delft, *c.* 1750-60. Tin-glazed earthenware, 40.3 x 28.5 cm. Purchased through the gift of Henry and Walter Keney (2023.36.1a-c).

In addition to the snuffbox, the Wadsworth Atheneum has also recently acquired a truly splendid life-sized and intricately detailed Boar’s Head Tureen, crafted from tin-glazed earthenware in Delft during the years 1750-60. The remarkable naturalistic painting, executed with meticulous brushwork, reflects an extraordinary dedication to precision and detail. This commitment is notably evident in the depiction of the leaves on the stand, rendered in varying shades of green. The boar's countenance is particularly captivating, its expression appearing almost human as it seemingly comes to terms with its destiny as a vanquished yet delectable creature. Additionally, the tureen's reverse design, resembling a ham, unveils the playful facet of the eighteenth century, a facet that resonates even today.





This acquisition not only enriches the museum's esteemed collection of Dutch Delftware but also provides a captivating exemplar of the era's artistry and wit.

A Meissen Beaker by Kanonikus August von dem Busch

By Sebastian Bank

Curator of European Porcelain, Porcelain Collection, Dresden State Art Collections



Beaker, August von dem Busch, Meissen, 1750, hard-past porcelain, 11,6 x 18,4 x 11,7 cm (PE 8284)

Among the *Hausmaler* of the 18th century, Kanonikus August von dem Busch of Hildesheim (1704-1779) plays a special role. His unmistakable technique of carving fine lines into the already fired body with a diamond and filling them in with black solder is unique and also applied on glass. While his works are reminiscent of copperplate engravings they are often based on prints by Johann Elias Ridinger (1698-1767) or Nicholaes Berchem (1621/22-1683).

Already in 2018, the Dresden Porcelain Collection received a bequest of a large-format Meissen double-handled beaker with a depiction of a dog, a turkey on the reverse side and the signature 'Busch 1750'. During research it turned out that the object belonged to our pre-war collection. Already Gustav E. Pazaurek and Herbert Dreyer mentioned the beaker in their works on *Hausmaler* and von dem Busch with reference to the Porcelain Collection.

After its loss during WWII, it is the only work by the artist in the Porcelain Collection now and returned to its original place after 73 years. It will be on display from March next year in the exhibition *Porcelain Fever* at the Princessehof National Museum of Ceramics in Leeuwarden.

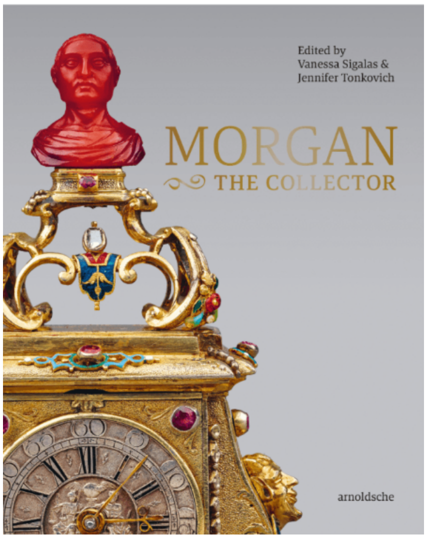
It also can be found in the Online Collection of the Dresden State Art Collections:
https://skd-online-collection.skd.museum/Details/Index/3404814

Publications

MORGAN—The Collector

Essays in Honor of Linda Roth's 40th Anniversary at the Wadsworth Atheneum Museum of Art

Edited by Vanessa Sigalas and Jennifer Tonkovich
arnoldsche, 2023



The essays in this lavishly illustrated volume offer a multifaceted portrait of American financier J. Pierpont Morgan (1837–1913) as a collector of art. A riveting exploration of Morgan's acquisitions from antiquities to medieval manuscripts to Old Master paintings and European decorative arts, *Morgan—The Collector* introduces the reader to how and why he amassed his vast collection. The lively essays also serve as a tribute to Linda Roth, curator at the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, who dedicated much of her forty-year career to researching Morgan and the over 1,500 works from his collection now in the museum.

This much-needed publication focuses on Morgan as a collector and is directed at both a scholarly and more general audience that is interested in the history of collecting, America in the Gilded Age, Pierpont Morgan, and European art.

Please click here for more information.





Tureen base, 1575-1600

Italian, Urbino

Workshop of the Fontana or Patanazzi Family

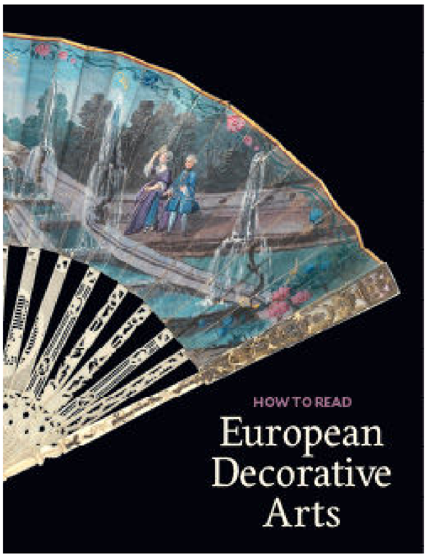
Tin-glazed earthenware (maiolica)

Gift of J. Pierpont Morgan, (1917.410).

How to Read European Decorative Arts

Daniëlle Kisluk-Grosheide

MetPublications, 2023



Spanning three centuries of creativity, from the High Renaissance to the Industrial Revolution, this volume in The Met's How to Read series provides a peek into daily lives across Europe—from England, Spain, and France to Germany, Denmark, and Russia. Featuring 40 exemplary objects, including furniture, tableware, utilitarian items, articles of personal adornment, devotional objects, and display pieces, this publication covers many aspects of European society and lifestyles, from the modest to the fabulously wealthy.

The book considers the contributions of renowned masters, such as the Dutch cabinetmaker Jan van Mekeren (1658-1733) and the Italian goldsmith Andrea Boucheron (*c.* 1692-1761), as well as talented amateurs, among them the anonymous young Englishwoman who embroidered an enchanting chest with scenes from the Story of Esther. The works selected include both masterpieces and less familiar examples, some of them previously unpublished, and are discussed not only in light of their art-historical importance but also with regard to the social issues relevant to each, such as the impact of colonial slavery or the changing status of women artists.

More information here.

Brittle Beauty: Reflections on 18th Century European Porcelain

Andreina D'Agliano, Claudia Lehner-Jobst, Errol Manners,
Rosalind Savill, Selma Schwartz

Oxbow Books, 2023



Brittle Beauty presents a superlative private collection of European porcelain – radical, rare and in many cases unique pieces assembled over thirty years. Lavishly illustrated and insightfully researched, the book showcases eighty vessels and sculptures, and includes accounts of their patrons and former owners, many as eccentric as the works themselves.

One striking attribute of porcelain is its reflective glaze. Mirror-like in a wider sense, *Brittle Beauty: Reflections on 18th Century European Porcelain* examines the context in which this porcelain was created – including cultural, political, topographical and ceremonial aspects. It also looks at related materials such as silver, textiles and glass.

The 18th century was the golden age of porcelain in Europe, which had previously been dependent on precious imports from the Far East. The discovery of the formula for hard-paste porcelain in Dresden in 1709 inspired the establishment of manufactories throughout the Continent. However, its popularity was not purely commercial: porcelain – with its meld of art and science, beauty and intellect, East and West – became a symbol of Enlightenment culture for every princely court. Oriental motifs and European forms were synthesised with deceptive subtlety; later, creations of pure fantasy emerged, often based on travellers' accounts of exotic lands. Familiar Occidental themes such as nature, hunting or archaeology were paralleled by ironic narratives of love and vanity. Porcelain, with its fragile allure, is uniquely expressive of the human comedy, yet its destiny has often been brutal and tragic.



Left to right: Andreina D'Agliano, Claudia Lehner-Jobst, Giles Elwood, Katharina Hantschmann and Ghenete Zelleke at the book presentation at The Wallace Collection in June.

This book features essays from several eminent scholars. It also showcases a wealth of stunning imagery from Sylvain Deleu, who expertly photographed the pieces, many for the first time.

More information here.

Reports from Previous Events

A Review of the FPS-FHS Symposium

Rococo Across Borders: Designers and Makers

Maeve Diepenbrock, member of the FPS Emerging Scholars Group



Former FPS President Dame Rosalind Savill welcome to the Symposium.

The following is a brief review of the symposium *Rococo Across Borders: Designers and Makers*, which many newsletter readers may have attended earlier this year. Recent scholarship has progressively problematised and nuanced understanding of the Rococo and the two-day symposium built on this foundation, presenting new research and highlighting the myriad paths for further investigation that remain to be explored. Furthermore, the symposium was a testament to the fruitfulness of bringing the French Porcelain Society and Furniture History Society into partnership. The speakers examined manifestations of the Rococo in a multitude of media: in addition to furniture and porcelain, drawings, prints, metalwork, and stucco featured among the many subjects under discussion. Crossing borders not only between media but also across time and space, *Rococo Across Borders* offered fascinating Rococo revelations.

Several key questions emerged and re-emerged throughout the lectures, as many of the speakers considered questions of authorship and creative agency in the making of Rococo objects and interiors. In the first lecture of the symposium, John Whitehead highlighted the ways in which makers utilised their imagination to create complex Rococo creations from two-dimensional designs, revealing their artistic agency. Similarly, Jenny Saunt noted the ways in which carvers mobilised their imagination when transforming the two-dimensional into the three-dimensional. Reinier Baarsen characterised eighteenth-century furniture making in France as collaborative, producing objects that are an accumulation of elements. While a delineation has often been drawn between intellectual creativity and manual execution, dividing artist from maker, the speakers effectively blurred this border.



Slide from Patricia F. Ferguson's paper on Sprimont's 'Extreme Rococo' vases for the Chelsea porcelain factory,

Questions about the Rococo's origins and diffusion were also explored. The speakers highlighted diverse strands of stylistic influence and modes of stylistic diffusion. Trade, diplomatic gift-giving, migration of craftsmen, and circulation of prints were all key to the formation and spread of the Rococo. Stéphane Castelluccio's research showed the influence of imports from India, China, and Japan on eighteenth-century decorative arts production in Paris. Mei Mei Rado examined manifestations of European Rococo influence in the Western Ocean style created at the Qing court. These and many of the other lectures made clear that the Rococo's development and diffusion was marked by moments of reciprocal influence, as well as adaptation to and blending with local design. Over the course of this symposium, the temporal and geographic boundaries of the Rococo were reconsidered, revealing the Rococo to be far from monolithic, but rather a complex, multifaceted phenomenon with remarkable elasticity and durability.

I attended this event as a member of the FPS Emerging Scholars Group in the final year of my undergraduate studies at the University of Edinburgh. I was absolutely dazzled. The papers presented built well upon my studies and recent research on eighteenth-century decorative arts, while also opening my eyes to possible areas for further research I had yet to consider. I am incredibly grateful to FPS for supporting my attendance and would like to extend special thanks to Nette Megens and Sebastian Kuhn for generously hosting me during my stay in London.

FPS – Activities in North America – 2023

Tish Roberts, FPS Liaison in North America



Seated, left to right: Natalie Robinson, Nick Stagliano, Marilyn Friedland and Daniëlle Kisluk-Grosheide.
Standing, left to right: Tish Roberts, Carleigh Queenth, Peter Hall, Michael Greenberger, Richard White, Gail Geibel, Elliot Taillon, Jody Wilkie, Margaret Civetta, Marie-Laure Buko-Pongo, Josephine Shea and Kee Il Choi.
Missing: Maureen Cassidy-Geiger and John Frank.

Connections are everything, and Nick Stagliano,* the epitome of an FPS Emerging Scholar, has them and makes them. Working as Michele Beiny's assistant in New York, Nick has had incomparable opportunities to meet collectors, curators, other dealers and a variety of scholars, and he has the imagination and initiative to make and keep his expanding world of connections.

On April 26th, eighteen FPS members in North America were the beneficiaries of Nick's skill with connections, having arranged a tour with Daniëlle Kisluk-Grosheide, the Henry R. Kravis Curator in the Department of European Sculpture and Decorative Arts at The Metropolitan Museum in New York, whose recently opened exhibition of lesser-known and underexposed treasures from The Met's collection is the subject of her book, *How to Read European Decorative Arts.*

Daniëlle's selective and fascinating exhibition is both aesthetic and didactic, and is well expressed by Sarah E. Lawrence (the Iris and B. Gerald Cantor Curator in Charge, European Sculpture and Decorative Arts) in her essay on page 11 of the book: "*How to Read European Decorative Arts* is more than simply a primer to instruct the reader how to 'read' decorative arts: it is an inquiry into the manifold and richly rewarding ways to do so. There are multiple opportunities to interpret, appreciate, and above all enjoy a wide variety of decorative arts objects. Daniëlle Kisluk-Grosheide's selection of forty works from The Met collection were

chosen to reflect the chronological and geographical range of the collection as well as its diversity of materials and techniques, but above all to share the compelling stories to which these objects give voice."

The engaging tour on which Daniëlle led us so articulately was indeed a reflection of the book's premise and it encouraged each of us to return again and again to re-connect with the objects in this exhibition and their more familiar counterparts on view in The Met's other galleries.

As is evident from the photograph of the group taken following the tour, we were all thrilled with our edifying afternoon, and are always grateful to our curatorial colleagues for their willingness to share their time and knowledge so generously.

* It should be acknowledged with appropriate awe that Nick is a young professional already wearing many ceramics chapeaux: he is the most recent member of the FPS Committee, and is a willing co-liaison with Tish Roberts for the FPS in North America. He also serves on the Board of Directors of the Connecticut Ceramics Circle, and is the Co-Chairman of the CCC's Membership Committee and a member of their Program Committee.

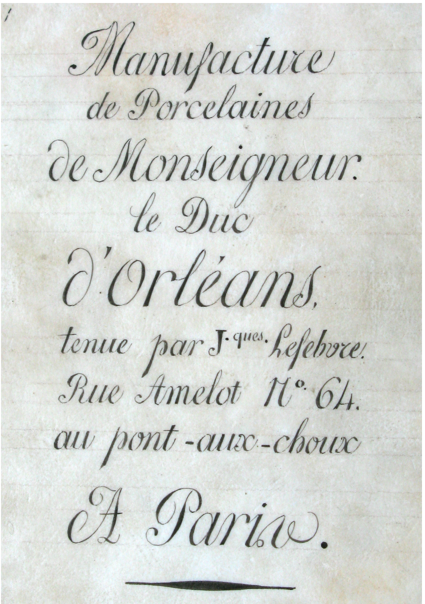
Articles

A Portrait Plaque of Princess Charlotte by the *Manufacture du Duc d'Orleans*

By Felicity Marno



Princess Charlotte porcelain plaque, Duc D'Orléans factory, 1818, 30c x 20.5 cm.



This superbly painted portrait plaque of Princess Charlotte depicts her dressed in a white silk gown and ermine lined purple robe, beside a plinth on which a crown rests on a velvet cushion and with a view of Westminster Abbey in the distance. On the bottom right is the inscription, '*Lefebvre F.cant de Porcelaines. Rue Amelot No. 64. A Paris.*' Inscribed on the back is, '*Manufacture de Porcelaines de Monsieur le Duc d'Orléans, tenue par J.ques Lefebvre. Rue Amelot No. 64, au pont-aux-choux A Paris.*' It is in an elaborate carved giltwood frame with a coronet, measuring 63 x 45 cm, the plaque is 30 x 20.5 cm.

Left: Princess Charlotte plaque, reverse

The ultimate source for this portrait is a painting by Charlotte Jones, miniature painter to Princess Charlotte who exhibited portraits of her at the Royal Academy in 1808, 1812, 1816 and 1819. Jones also painted her portrait in 1814, this was engraved by John Samuel Agar the same year, and it is from this version that the plaque was copied. There is a very similar ivory miniature in the Royal Collection (RCIN 421470) except that the view is of rolling countryside rather than the Abbey, and the treatment of her robe is slightly different.



Right: *Princess Charlotte*, stipple engraving, J. S. Agar after Charlotte Jones, 1814, 44 x 31.9 cm.

In 1814 the Duc d'Orléans was living in exile at Twickenham and Princess Charlotte lived at Cranborne near Windsor. As they moved in the same Royal circles and the Duc was a personal friend of the Prince Regent, they undoubtedly knew each other. He returned to France in 1817 and in 1818 became patron of the porcelain factory in the Rue Amelot which belonged to Jacques Lefebvre. Lefebvre sold the business later that year, so this plaque can be precisely dated to 1818.

Princess Charlotte, the heir to the throne after the Prince Regent, married Prince Leopold of Saxe-Coburg-Saalfeld in 1816 and tragically died in childbirth in November 1817. It is interesting to speculate why this plaque was painted: a French porcelain plaque of an English princess who had died the previous year. It seems probable that the Duc d'Orléans commissioned the plaque from his factory in honour of her memory. The death of a young princess he knew, daughter of a friend and also the heir apparent to the English throne would have great resonance with him.



Princess Charlotte, porcelain plaque, Duc D'Orléans factory, 1818, 63 x 45 cm (frame), 30 x 20.5 cm (plaque).

The extravagant and sumptuously carved frame is surmounted by a crown very similar, although slightly simpler as it lacks the arches, to the one shown beside Charlotte and would have been made specifically for the plaque.

The Duc's connection to English Royalty remained close as his daughter Princess Louise-Marie later married Prince Leopold, and after his second exile he lived at Claremont, the house given to Charlotte and Leopold by the Prince Regent, where he died in 1850.

The plaque was later acquired by the 5th Marquis of Downshire, Hillsborough Castle and exhibited at the Loan Museum of Art Treasures, Dublin Industrial Exhibition 1872, no. 1160 (label on frame). It is now in a private collection.

A Meissen Plate and Cream Jug matched to the same Service

By Ricky Pound



In Bonhams's *Important Meissen Porcelain from a European Private Collection Part III* auction on 22 July 2020 I succeeded in acquiring a handsome Meissen plate. The plate is finely painted with *kauffahrtei* harbour scenes featuring ships, merchants and sailors.

Several of the figures are dressed in an 'Oriental'-inspired attire with long wispy moustaches and wear black hats. Of particular interest to this article are the two palm trees on the far left of the plate, one of which has fronds and the second, without. The gilt quatrefoil cartouche is decorated with pockets of Böttger lustre, puce and iron red scrolls, and at the top of the cartouche, small figures painted in *camaieu* puce stand on pedestals. Stretching the perimeter of the plate is a thick layer of ornate gilded strapwork, making the plate particularly lavish. On its base are the famous Meissen



blue crossed swords and the gilder's numeral 5. The plate dates to circa 1730.

Just after I added the plate to my collection, my attention was drawn to a similar Meissen cream jug on display at an exhibition at Polesden Lacey called 'Treasured Possessions: Riches of Polesden Lacy'. The 'exhibition marked 80 years since Dame Margaret Greville left Polesden Lacey and her collection to the National Trust and 100 treasures were being showcased', including Imperial china, Staffordshire ceramics and a fine collection of eighteenth-century Meissen porcelain.



Cream Jug, Meissen porcelain manufactory, 10.7 x 10.5 cm, 15.5 cm (diameter), Polesden Lacey © National Trust / Helen Rowse (NT 1245590).

I was immediately intrigued on viewing photographs of the Meissen cream jug (or pot) online and noted how similar its *kauffahrtei* theme matched the decoration on my plate. Next, I searched information on the jug on the National Trust database and located the item details I needed (NT1245590). After carrying out further research it became quickly apparent that the two ceramics were commissioned as a pair but had become separated at some point over time.

My justification for this was as follows. Firstly, both jug and plate date to circa 1730. Secondly, both ceramics had the same gilder's numeral 5 applied to their bases. A Meissen gilder used the same letter or numeral throughout his career, but in isolation the presence of the same numeral applied by a gilder proved only that the same hand gilded both objects.

Next, I established that the gilded pattern was identical to both saucer and jug. The common practice for Meissen gilders was to create a unique decorative scheme for each domestic service or commission. The identification of the same gilded pattern proves that both objects were gilded at the same time and were probably commissioned as an extra to a service which normally

consisted of tea bowls, a teapot, coffee pot, sugar bowl, slop bowl, milk jug and spoons. As the gilding pattern matches and a 17cm stand was made specifically for broth or cream pots, this indicates that originally the Greville Meissen jug would have stood on this very stand.

Both objects share the common theme of harbours or quaysides views with ships, populated with staffage including sailors and traders in Chinese-inspired dress. Cargo from such ships included tea, coffee, porcelain and cocoa. The manner in which the figures and ships are also painted pointed to the conclusion that the same artist painted both scenes.



My conclusions were further reinforced through the presence of the same motif common to both pieces of Meissen porcelain: two palm trees to the edge of the scene. The palm tree to the right supports fronds near the top whilst a second, to the left and half to a third of the other's size, is bare. Meissen artists were not allowed to sign their compositions, and several painters are known to have discreetly hidden motifs and symbols within their paintings in order to identify it as their work.

For example, the artist Johann George Heintze used ‘obelisks, milestones, post milestones, escutcheons bearing a date and architectural features in his harbour and landscape scenes to identify the work as his own.’ In other instances, artists initials were hidden in ship masts or rock work.

Evaluated together, both ceramics have the same gilder’s numeral, gilder’s pattern and decorative motif in the form of two palm trees. This led me to approach National Trust curators at Polesden Lacey to discuss my findings and a give them an offer. With satisfaction it has been acknowledged that both Meissen wares were made together and belonged together, and that the Polesden Lacey cream jug once stood on my Meissen plate.

I have offered the Meissen plate to the National Trust at Polesden Lacey as a Legacy Gift which happily they have accepted. In the future the Meissen plate and jug will be brought together once again for the first time outside of living memory.

News

Lazare Duvaux: New discoveries

By Défendin Détard, translation by John Whitehead

On 11 March 2023, at a meeting of the Société de l'histoire de l'art français in Paris at the Institut national de l'histoire de l'art (INHA), the doctoral student Défendin Détard (Sorbonne Université) gave a lecture entitled 'Lazare Duvaux, [re]discovery of the livre-journal'.

Known through his *livre-journal* published by the French art historian Louis Courajod in 1873, preceded by an '*étude sur le goût et le commerce des objets d'art au milieu du XVIIIe siècle*', Lazare Duvaux (*c*. 1703–1758) is one of the major Parisian marchands-merciers of the middle of the eighteenth century, supplier of Madame de Pompadour, Louis XV, the Court and the best Paris clientele. He is especially renowned as one of the great retailers of Vincennes then Sèvres porcelain.

According to Duvaux's posthumous inventory, his *livre-journal* consists of three volumes called A, B and C, with extracts called A, B and C of his 'Grand Livre' or account book. Volumes A of the *livre-journal* and of the Grand Livre have disappeared.

Unbeknownst to researchers, the originals of volumes B and C still exist, and are preserved in the Doucet collection in the library of the Institut national d'histoire de l'art in the rue Vivienne in Paris, where they may be consulted. A thorough comparison between the *livre-journal* published in 1873 and the four volumes (livre-journal and Grand Livre) in the INHA library holds a number of surprises.

Firstly, in his transcription, Louis Courajod deliberately omitted certain pieces, such as '*objets de toilette*' (bidets, porcelain or faïence chamberpots, close stools). For example, he did not include 25 bidets in 12 lots, 85 chamberpots in 31 lots, mostly in Vincennes porcelain, and, finally, 39 close stools in 24 lots, including some remarkable ones such as a 'corner close stool with flower marquetry in tulipwood and gilt bronze mounts, 288 livres' (this should be added to Courajod no. 1482, 9 August 1753).

Courajod also omitted other entries, apparently by mistake. For example, Monsieur de Boulogne paid 288 livres for 'two pot-pourris of mounted red lacquer' on 20 December 1754. He also chose not to include 574 receipts despite some of these being of interest as they mention payments in kind. Duvaux noted for example that the marquise de Courcillon paid him with 'two paintings worth 96 livres, a small chandelier worth 84 livres, brass wall lights worth 18 livres, three pairs of two-branch wall lights worth 16 livres'.

As stated in the posthumous inventory, Duvaux opened his shop on 1 April 1740 and started his first *livre-journal*, known as A, which covers the years 1740–48. In the absence of this volume, the only way by which we can know about some of what he sold is through volumes B and C of the Grand Livre (account book), which mention certain sales which had not been paid for by 1748. Dealers (or their staff) were obliged to note credit sales which were then retranscribed into the Grand Livre, under the name of each client. As part of double entry bookkeeping, it means that he was able to keep accounts by noting on the left what the client owed, and on the right

what he paid. By studying the Grand Livre, we can add about 220 new entries for the period 1740–48. We can also add 27 new client names such as the marquise d'Argence who purchased on 16 February 1743 a 'box by Martin shaped as a balloon, with gold rims' for 48 livres. The chevalier de Bissy [sic] owed 480 livres on 12 November 1740 for 'a small square moulded mother of pearl snuffbox'. In 1747 [illegible month] the duchesse de Chartres owed 288 livres for an '*écuelle de Saxe*' and 600 livres on 30 December for a '*vaze* [sic] *d'ancienne porcelaine*'.

In other cases, it is possible to add new sales to clients already known through Duvaux's published *livre-journal*. The duchesse de Lauraguais, Diane Adélaïde de Mailly-Nesle (1714–1769), wife of Louis de Brancas, fifth duc de Brancas-Villars, owed in 1747 the sum of 522 livres for 'a cockerel, a hen and an egg of old lacquer, on a stand' and 1,400 livres for an oval enamelled snuffbox. In 1743, another marchand-mercier, Pierre Lafresnaye, purchased several pieces of Meissen porcelain from Lazare Duvaux who was already buying directly from Meissen. According to the Grand Livre this included 'a shaped tobacco jar of Meissen porcelain with a yellow [*jonquille*] ground and silver gilt mounts' for 84 livres.

Thanks to these discoveries, Duvaux's journal as published by Courajod in 1873 can now be substantially expanded. This will form part of Défendin Détard's thesis 'Les marchands merciers parisiens entre la Ville et la Cour, de la Régence aux années 1760' (Parisian marchands-merciers to the Court and to Paris, from the Regency to the 1760s), under the supervision of Christine Gouzi (Sorbonne University). The additions to Duvaux's *livre-journal* will be published soon by the Société de l'Histoire de l'art français.

An exceptional Sèvres Gift to Versailles

Return to Versailles of 75 pieces from Marie-Antoinette's service '*à perles et barbeaux*'



© Château de Versailles, Dist. RMN © Christophe Fouin

Marie-Antoinette’s Sèvres porcelain service decorated with pearls and cornflowers, service ‘*à perles et barbeaux*’, returns to the Petit Trianon from 18 July 2023. Versailles has received a gift of 75 of the 295 pieces delivered in 1782, and they have joined the 15 elements from this legendary service already in the possession of the château. The ensemble will form part of a display illustrating the art of living in eighteenth-century France.

This is one of the four services commissioned by Marie-Antoinette between 1781 and 1784, in its complete form intended for 24 diners. Twenty-eight painters and several gilders worked in its decoration at Sèvres, completing the service in less than two months by the end of 1871.

Full press release in French here.

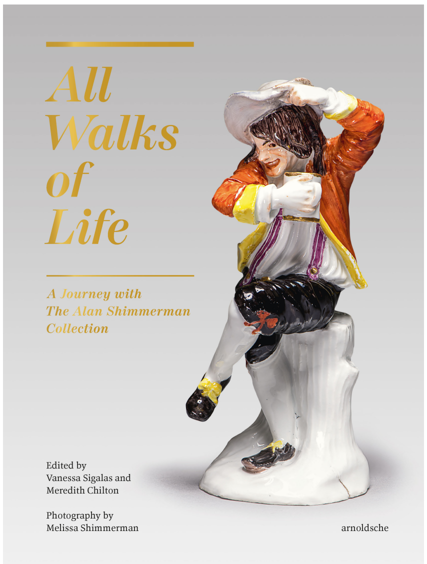
Book Review

All Walks of Life;

A Journey with The Alan Shimmerman Collection:

Meissen Porcelain Figures of the Eighteenth Century

Review by Jeffrey Munger



Edited by Vanessa Sigalas and Meredith Chilton
Arnoldsche, Stuttgart, 2022

All Walks of Life certainly deserves the epithet 'must have' for anyone with more than a passing interest in eighteenth-century Meissen figures. The book is a remarkable achievement in a variety of ways, and it catalogues a collection of Meissen figures that itself constitutes a remarkable achievement. The collector, Alan Shimmerman, has thoughtfully and determinedly assembled an astonishing (and very sizeable) group of Meissen figures produced primarily in the years 1735 to 1755, creating what almost certainly is the most comprehensive collection of this material anywhere. In addition to its extensive scale, the Shimmerman Collection is distinguished by its focus on aspects of Meissen's figural production that have received less attention from most twentieth- and twenty-first-century collectors.

While Shimmerman has acquired Commedia dell'Arte figures as well as those depicting courtly pastimes, his passion is clearly for those figures depicting Tradespeople, Criers, Artisans, and Peasants, and these genres are abundantly represented in his collection. It is a delight to repeatedly encounter numerous figures with which one (or at least this writer) is less familiar. Shimmerman has also extended the focus of his collecting to include complete, or nearly complete sets of figures, such as the Paris and London Criers, which provides another distinctive feature of this collection.

Shimmerman's evident interest in the non-courtly figures produced at Meissen has guided the approach taken by the authors of this impressive volume. As Vanessa Sigalas, the primary author, has stated, Shimmerman is intrigued by the stories 'told' by the figures, and the book aims to give a fuller picture of life in the eighteenth century as reflected by the activities, dress, accoutrements, and gestures of the figures. It ably succeeds in its mission, aided by an absolute wealth of illustrations that enlighten the reader in terms of context, source material, and possible inspiration. The book is comprised of essays that address topics such as daily life in Meissen, particularly for the factory workers; the market for porcelain figures in the eighteenth century; and Dresden in the Augustan era, and the individual catalogue entries are augmented by sections, distinguished by a different background colour, that provide tombstone information including marks, provenance, exhibition history, as well as relevant archival documentation. The excellent photography, done by the collector's wife Melissa Shimmerman, includes numerous detail shots that further our understanding of one aspect or another of a figure's modelling or decoration.

It is very evident that the authors have done a vast amount of research for the writing of this book. The exploration of the activities and dress of the various figures in the collection necessitated developing a

knowledge of the various trades (and accessories) depicted, and thus the book provides a context for the figures that constitutes one of the most significant achievements of this publication. It is clear that numerous archival sources have been consulted and explored in depth, including sources that are less frequently cited in the Meissen literature. The notes that accompany the essays and the catalogue entries appear on the page close to the relevant text, a thoughtful aid to the reader.



One of the most remarkable aspects of this book, however, is its scientific component, which has enormous implications for all future studies of eighteenth-century Meissen figures. The authors, with the full support of the collector, undertook extensive testing of the figures in the collection, focusing at first on the overglaze decoration and eventually involving the porcelain pastes themselves. Not all of the figures were able to be tested in regard to paste, but the testing of the enamel decoration represents the first comprehensive, large-scale examination of eighteenth-century Meissen figures. The test results, too complex to enumerate here, permit an entirely new understanding of the production of Meissen figures and their decoration, and offer a highly cautionary tale regarding the dating of decoration based upon traditional connoisseurship-based approaches.

In the writing of this almost literally monumental book, Vanessa Sigalas and her fellow authors have greatly expanded our understanding of eighteenth-century Meissen figures on a variety of fronts. The focus on the context for the figures, coupled with a thorough scholarly investigation and by ground-breaking scientific examination, truly allows the reader to appreciate Meissen figures from a new perspective. In the text, Sigalas frequently cites the work of her co-editor, Meredith Chilton, whose publications and mentorship of the author inform this book from beginning to end. With *All Walks of Life* and the publication of Sarah-Katharina Andres-Acevedo's two volume book on Kaendler earlier this year,(1) Meissen's contribution to the field of porcelain sculpture has received the fully, in-depth scholarly attention that it so clearly merits.

(1) Sarah-Katharina Andres-Acevedo, *Die Autonomen Figürlichen Plastiken Johann Joachim Kaendlers und Seiner Werkstatt Zwischen 1731 und 1748*, 2 vols, Arnoldsche, 2003.

April to June 2023 Links



April 23, 2023

Royal Worcester International Exhibition Showstoppers

Rebecca Walker

https://us02web.zoom.us/rec/share/ruyx6SIKqEIrgc_rR5k1gq_XK1A_ccnS-4xs_pNtuXVOCENgnFNhcxBuThPoe9pa.bMSrbZbD-IztgcC-?startTime=1682269257000

Passcode: **c8KM@25J**



June 23, 2023

Sir Geoffrey de Bellaigue Memorial Lecture:

The autonomous figural sculptures of Johann Joachim Kaendler and his workshop between 1731 and 1748

Dr Sarah-Katharina Andres-Acevedo

https://us02web.zoom.us/rec/share/cg4qixeqUv9-MgyCFXYLo1zoirR_N33KIG5P7ashmlhwS8AEbSegRM1kM_sg1epV.q_OYzy-LfwKtXICh

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Edited by Félix Zorzo